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"She was as envious as a decayed beauty." In the French, "une duchesse couroit les champs apres son cocher, et un archevêque passoit les heures à faire des vers pour sa servante de cuisine." The corresponding passage in the English reads—"turning an old lord into an old lady, to elope with his cook-maid." In the French, Helen disappears with "un certain sourire entre doux et hazard." In the English, she departs with "a malicious smile." In the French, Elizabeth criticizes Helen severely, ending her criticism with the phrase, "il n'a été permis d'avoir les pieds tournés comme elle." The English translation has it, "Such turned-in toes would have been endured in no other woman." Salome, who is characterized in the French as "sœur du roi et maudite de Dieu," is described in the English version as "the spiteful old maid of a sister." When Faustus conjures up Rosamond for the second time it is quite an effort for him, and Hamilton says that "il fit trois fois le tour à cloche-pied." As if that were not enough the English translator makes him go "three times around the gallery on his hands and feet." From the above quotations it may be readily seen that the light, gay humor of the French is quite lost in the English translation: in fact, it is doubtful whether the vivacious, witty character of the French original can be preserved at all when submitted to the Englishman's sense of humor and expressed in Anglo-Saxon. However that may be, the fact remains that in *L'Enchanteur Faustus* we have one of the best of Hamilton's stories and one of the most original of all the Faustus legends.

ALFRED E. RICHARDS.

Princeton University.

## ON OLD ENGLISH LĒOD.

OE. *lēod* is classed among the *i*-stems (Sievers,<sup>1</sup> *Gr.*, 261, 264; Cosijn, *Altwestsächsische Grammatik*, 124. The classification of this word among the *i*-stems is due: (1) to the fact that

OHG. *liut*, pl. *liuti*<sup>2</sup>; OS. *liud*, pl. *liudi*<sup>3</sup>; ON. *lyðr* (pl.)<sup>4</sup> are *i*-stems<sup>5</sup>: (2) to the fact that the nom. acc. pl. are commonly *lēode*. But if we assign *lēod* to the *i*-declension we are brought to the necessity of explaining the absence of umlaut in the radical vowel. All *i*-stems should display umlaut of the radical vowel, if this vowel is capable of being umlauted. "The permanent trace of the original *i*-declension is the umlaut of the radical vowel,"<sup>6</sup> Cf. *dēd*, *cwēn*, etc., and the few words showing nom. acc. pl. in -e, *Dene*, *Mierce* (-e > *ī*, Got. -*eis*).<sup>7</sup> WG. *īu* (> *ēu*) appears in WS. as *ēo*; and the umlaut of *ēo* is *īe*, *ī*, *ȳ*. We should, then, suppose that Germ. \**leudi* would be in OE. *lied*, *līd*, *lȳd*. But we find it *lēod*, *liod*.

Sievers<sup>8</sup> sees in *liode* a "halb-umlaut" of *lēode*. He states that in old WS. the umlaut of *ēo* is often *īo*, in place of, or along with the usual *īe*, *ī*, *ȳ*; and that later this *īo* (umlaut of *ēo*) became, together with *īo* from all other sources, *ēo*.<sup>9</sup> He warns us, however, not to confuse this *īo* with occasional unumlauted forms *īo*, *ēo* in less pure WS. texts. In other words, in a pure WS. text, if the usual umlaut of *ēo* (*īe*) does not appear, but in its stead *īo*, we have a semi-umlaut (*īo*); if the text is not pure WS., we have unumlauted forms, *īo*, *ēo*.

The attempt to read into *īo* a semi-umlaut of *ēo* does not seem justifiable when we bear in mind that very early in the Southern dialect the two sounds *īo* and *ēo* fell together and that the two writings are probably merely orthographic variants.<sup>10</sup>

<sup>2</sup> Braune, *Althochdeutsche Grammatik*, 216. But in OHG. *liut* appears also as a neuter *a*-stem, and sometimes in Otfrid as a feminine. Anm. 4.

<sup>3</sup> Holthausen, *Altsächsisches Elementarbuch*, 297. *Liodi* and *liudi* also appear; 103, anm. 1 and 2.

<sup>4</sup> Kahle, *Altislandisches Elementarbuch*, 267, 4.

<sup>5</sup> Gothic has no cognate form. \**Liudus* is uncertain for Gothic. Cf. Kluge, *Wörterbuch* (under *leute*).

<sup>6</sup> Bright, *Anglo-Saxon Reader*, 39, note.

<sup>7</sup> The absence of umlaut in *Seaxe*, *meahte* (also *mīht*) and *geðeāt* is explained by the intervention of *h* + consonant. *Gr.*, 100, anm. 1.

<sup>8</sup> *Gr.*, 261. Cf. 264.

<sup>9</sup> *Gr.*, 100, 2, and anm. 2.

<sup>10</sup> Bülbring, *Altenglisches Elementarbuch*, 111; Cosijn, *Altwestsächsische Grammatik*, 21. In the Northern dialect the difference between *īo* > *īu* and *ēo* > *ēu* was distinguished

<sup>1</sup> All references to Sievers, *Angelsächsische Grammatik*, 3rd ed., are indicated merely by *Gr.*

The possibility of another explanation of the absence of umlaut in *lêod* presents itself. It is that this word early went over to the *ô*-declension. In later WS. there is no doubt of this, for the nom. acc. pl. often end in *-a*.<sup>11</sup> Still, the usual ending in earlier texts is *-e*.<sup>12</sup> But the *ô*-declension, beside the usual form in *-a*, has nom. acc. pl. in *-e*.<sup>13</sup> It is entirely possible that *lêod* very early went over to the *ô*-declension, thereby escaping the possibility of umlaut, and employed *-e* for the nom. acc. pl., an ending that later was not uncommon in this declension and that, indeed, was at all times the usual ending in Northern texts.

JAMES FINCH ROYSTER.

University of North Carolina.

## OLD-FRENCH LITERATURE.

*Chrestomathie de l'Ancien Français* par L. CONSTANS. Third Edition. Paris and Leipzig : H. Welter, 1906, gr. 8°, 244 pages.

The third edition of Constans' *Chrestomathie* is all the more disappointing because so slight a change was needed to make the book the best of its kind in use. The edition is filled with misprints, to such a degree that we wonder if we have not been supplied with advance sheets of the new edition, rather than with the finished volume. It is evident, too, that several of the selections, such as the *Serments de Strasbourg* and the *Sainte Eulalie*, have not received the careful revision which the editor promises in his preface. I now proceed to mention with the utmost brevity a number of corrections and suggestions.

The words *Court Nez*, in the first sentence beginning on p. 7, should preferably be *Courb*

throughout the whole OE. period. WG. *liud-* = North. *lioda*. Bülbring, *op. cit.*, 111, 113. Cf. Sievers, *P. B. B.*, xviii, 411 ff.

<sup>11</sup> Cf., for instance, Aelfric, "Life of King Oswald," "pa leoda beheoldon"; "wolde gebigan his leoda . . ." (Bright, *Reader*, 99, 19; 103, 15); "Beowulf," 3001, etc. Cf. *Gr.*, 264.

<sup>12</sup> Cf. Bosworth-Toller, under *lêod*.

<sup>13</sup> "Vespasian Psalter" (Sweet, *O. E. T.*, 338) has only *-e* (cf. *londleode* = *incolce*). Rushworth<sup>1</sup> has both *-a* and *-e*. *-æ* is the writing in the oldest texts. *Gr.*, 252, Anm. 1.

*Nez*. The opening sentence of the first paragraph of the right hand column on p. 8 is no longer to be admitted as true. In the same paragraph, the words: "sur les ennemis qui le poursuivaient" are inaccurate. In the first column of p. 9, in the eleventh line from the bottom, l. *Aliscans*, instead of the *Couronnement de Louis*. In line 98, p. 32, l. *recomandet*. The author states, in the note on p. 37, that the 1883 edition of the *Pèlerinage de Charlemagne* is the last one consulted by him. Similarly, the last edition utilized by him of Paris' *Extraits de la Chanson de Roland* is the fifth, tho there have been two subsequent editions. On p. 44, line 31, l. *agut*; p. 45, line 24: *espadles*. There seems to be a confusion in the dates assigned to *Huon de Bordeaux* in the note, p. 47. In line 22, p. 48, l. *hui*; line 73: *enterrai*; in line 80: *ja*; 82: *plaist*. The note concerning the *petit vers*, on line 48, p. 53, assumes too much for cautious criticism. There is an error in the numbering of line 110, p. 58. The editor does well in accepting the reading of P. Meyer for line 25, p. 60.

The *soi* of the following line, suggested by the same critic, is an elegant but not imperative reading. On the other hand, the *bien* of the ms. in line 16, which both P. Meyer and the editor reject, is probably correct: Ybert, whose language often has a vivid quality (cf. lines 1846-50 of *Raoul de Cambrai*) speaks ironically, hence the word *bien*. In the fourth line from the close of this page, l. *touz* and *dolans*; in the last line, *mou(l)t*, as also in line 101, p. 61, and elsewhere. In line 37, p. 61, l. *lecchierres*, and in line 50, *li*. On p. 62, line 27, l. *ot*, and on p. 63, line 6, *evesques*. Line 4 of the selection from Marie de France, p. 75, is preferably to be followed by a period. The interpretation given line 12, p. 76, is probably erroneous. The punctuation after *Tristan* in line 14 is a printer's blunder. In line 19 on this page, it is better to read *m'amastes*, and in line 40, *l'afaitai*; line 39 should be followed by a comma. It is better to close line 47 by a period, and line 49 by a comma. On p. 78, line 12, l. *faunt*, instead of *saut*, and in line 16, *remiré*, instead of *remisé*. A comma is necessary at the end of line 140, p. 79. Mention should be made under *Yvain*, on this page, of the source of the passage